

# MANUAL OF INSTRUCTION

IN THE

## ART OF SINGING.

---

PREPARED FOR THE AMERICAN SUNDAY SCHOOL UNION,

BY E. IVES, JUN.

---

REVISED BY THE COMMITTEE OF PUBLICATION.

---

---

AMERICAN SUNDAY SCHOOL UNION.

PHILADELPHIA:

NO. 146 CHESNUT STREET.

---

1831.

---

---

Entered according to the Act of Congress in the year 1831, by PAUL BECK, JR.  
Treasurer, in trust for the American Sunday School Union, in the Clerk's Office of  
the District Court of the Eastern District of Pennsylvania.

---

---

---

STEREOTYPED BY L. JOHNSON, PHILAD.

---

## PREFACE.

THE following Manual embraces those principles of musical education which have been established by actual experience, in the instruction of about five thousand pupils. In its arrangement it is strictly inductive and practical.

To those who may have objections to the use of sacred words in the lessons for practice, it is proper to remark, that, while an inconsiderate use of sacred words is at all times to be avoided, they are adopted in the practical lessons of the present work after due deliberation; and, it is thought, for good reasons. The manual is designed primarily for Sunday-schools. The lessons are so constructed that children who have learned to sing by rote, may, by an ordinary singer, be taught in one hour to sing a hymn scientifically. Now, in learning the music, the poetry need not, and should not be sung, but the sounds should be uttered with the names of the notes, *fa, sol, la, do, re, mi, &c.* The hymns, therefore, need only be used for devotional purposes. The teacher is here reminded, that it is incumbent upon him at all times, whatever may be the character of the songs or hymns sung, to make the pupils understand fully the meaning of the words before they are suffered to sing them. In adopting this course it is believed that, not only Sunday-schools, but common schools, and singing-schools, may make a beneficial use of sacred words, even in their lessons.

If the work shall be, in any degree, instrumental in introducing an improved style of singing, and diffusing a general knowledge of musical science among the rising generation, and thus serve to fill the earthly temples of God with those who shall "make his praise glorious," and to advance the cause and kingdom of the blessed Redeemer, its object will be accomplished.

## INDEX TO THE TUNES.

	Page		Page
Canterbury, - - - - -	10	Norwalk, - - - - -	14
Evarts, - - - - -	15	Newell, - - - - -	23
Eliot, - - - - -	19	Orphan's Hymn, - - - - -	38
Hooker, - - - - -	20	Pollock, - - - - -	39
Huntington, - - - - -	29	Swartz, - - - - -	11
Judson, - - - - -	34	Stratford, - - - - -	13
Kedron, - - - - -	27	Sabbath School, - - - - -	24
Moore, - - - - -	26	Trumbull, - - - - -	23
Martyn, - - - - -	28	Wondrous Love, - - - - -	10
Mary at the Sepulchre, - - - - -	30	Wesley, - - - - -	25
Medway, - - - - -	31		

## INDEX TO THE HYMNS.

Almighty Parent of our our race,	12	Jesus gives us true repentance,	39
Awake, and sing the song,	20	Love God with all your soul and	
		strength,	13
Behold the western evening light,	26	Let every creature join,	19
Beset with snares on every hand,	32	May the grace of Christ our Savior,	14
Come let us join our Lord to praise,	10	My Heavenly Father, all I see,	18
Come children of Zion, and help us to		Mary to her Savior's tomb,	34
sing,	25	Now I awake to see the light,	11
From all that dwell below the skies,	15	Now for awhile aside I'll lay,	31
Gently glides the stream of life,	35	O Lord let our songs find acceptance	
		before thee,	29
How smiling wakes the verdant year,	18	Return, my wand'ring soul return,	31
How beauteous are their feet,	28	Sing, my soul, his wond'rous love,	10
How sweet in the musing of faith to		Thou sweet gliding Kedron,	27
repair,	30	The whole creation can afford,	32
How pleasing is the scene, how sweet,	32	When brighter suns and milder skies,	18
How sweet to leave the world, awhile	ib.	Whither but to thee, O Lord,	35
In this dark world of sin and pain,	23	What tho' worldly friends may frown,	38
I love to join the joyful play,	24		
Jesus, see a little child,	35		

A  
MANUAL  
FOR  
TEACHING THE ART OF SINGING.

---

LESSON FIRST.

1. THE teacher should be provided with a Black-board, placed in such a manner as to be seen by all the pupils; and also, a *Metronome* or *Musical Time-keeper*. If the teacher has no *Metronome*, a pendulum, made by attaching a weight to a string, so as to make about one vibration every second, and suspended in view of the pupils, will answer the purpose. Or, the teacher may make a motion with the hand to mark the time.

2. The teacher should commence by telling the pupils that they are first to learn about the length, or duration of sounds. Tell them that the pendulum (or hand) will make a motion once in a second. Be ready to set the pendulum in motion, and require the pupils to pronounce *ah*, and continue the sound during four seconds. Stop the pendulum at the fourth second. Repeat this exercise several times.

3. Call the sound which has been made a *whole sound*.

4. Now let it be divided into halves, making two sounds in four seconds. Then divide it into quarters; then into eighths; and then into sixteenths. Let each of these exercises be repeated several times. Then proceed as follows:—

5. How many different sounds have you made in regard to length? Ans. Five.

6. What are they called? Ans. The whole, half, quarter, eighth, and sixteenth.

7. Now you must learn the marks or signs for these different sounds.

8. The signs for sounds in singing are called notes. They are made to denote the differences of length, by being different in their shape.

9. The note which is used for the whole sound, is made like the letter O. It is called the

WHOLE NOTE.\*

Example No. 1.    O

10. The note used for denoting the half sound, is made by adding a perpendicular line to the whole note. The line is called a *stem*, and may turn either up or down. Two of them are written to represent two sounds equal in length to the whole sound, and they are called

HALF NOTES.

Example No. 2.    J    P

\* Let the teacher write the different notes on the board as he describes them.



11. The sign for the quarter sound, is made by filling up the open head of the half note. Four of them are used to represent four sounds that are equal to the whole sound.

#### QUARTER NOTES.

*Example No. 3.*



12. The sign for an eighth sound, is made by adding a hook to the quarter note. When several are written together, their hooks may join, which is called *grouping*.\*

#### EIGHTH NOTES.

*Example No. 4.*



13. Sixteenth notes are made with two hooks, and are written separate and in groups.

#### SIXTEENTH NOTES.

*Example No. 5.*



14. You have now learned how sounds must compare with one another in regard to length, and you have also learned the signs for them.

It must be understood, however, that you are not always to give the same length to the several notes; that is, four seconds to the whole, and two seconds to the half, and so on; but you are to make the notes compare one with another in the same manner always.

Let the teacher illustrate this by singing the notes slow and fast. Then write the following notes on the board.

#### *Example No. 6.*



15. Now when we sing these notes, it is necessary to do something besides giving them the right length. Repeat the following lines of poetry, and you will perceive what it is.:

"Pleasing spring again is here,  
Trees and fields in bloom appear."

16. What difference do you make in these sounds besides that of length? Ans. We make some louder than others.

17. What is this difference in loudness of sounds called in the art of speaking or reading? Ans. Accent.

18. Well, accent is very important in singing. Now, you want to know which notes must have the accent. The order in which notes should be accented, is shown by drawing perpendicular lines. The lines are called **BARs**. The portions divided by the bars are called **MEASURES**.

19. The first note of a measure is to be made loud, and the others soft; therefore, the first note in the measure has the accent.

Let the teacher now draw the bars thus

#### *Example No. 7.*



\* Pronounce *la*, in singing the following examples.

20. Now you see what notes should be sounded loud. You are to regulate the periods of the accented notes by motions of the hand. The motions are usually made down and up.

21. Which way would it be the most natural for you to move the hand when you sing a loud note? Ans. Down.

22. Well, that is the way in which you are to mark the accented notes. You must always make the first note in a measure loud, and at the same time beat down.

Let the pupils sing Example No. 7, and beat the time.

23. Now rub out the bars, and write them so as to divide the notes in the following manner: also write the initials of *down* and *up* under the notes.

*Example No. 8.*



Here the accent falls upon other notes; sing this, and mark the time with the hand.

24. In both of the preceding examples the measures are *even*. We will now divide the notes into *odd* measures.

Rub out the bars, and make them as follows:

*Example No. 9.*



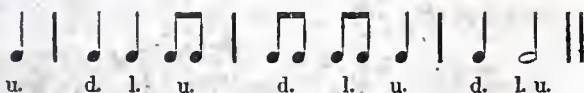
Here you must beat down for the first note in the measure, and make the sound loud. You must not, however, beat up at the second note; for, if you do, you will have to beat down again for the third, which should be made soft, and up for the first of the next measure, which should be loud.

25. You should make such motions with the hand, that it will *fall* at the beginning of every measure; therefore, make the first beat down, the second side-ways to the left, and the third up. Practice the exercise.

The three following exercises may be written down, explained and practised, or omitted at the discretion of the teacher.

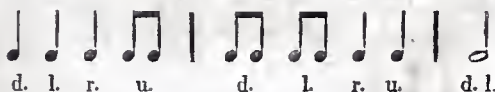
26. See the same notes divided into odd measure in another manner.

*Example No. 10.*



27. See the same notes divided into even measures in a different manner still from the examples Nos. 7 and 8.

*Example No. 11.*



Here also the first note in the measure must be made loud, and the beats must be made so as to have the hand fall at the beginning of each measure, and at no other part. You must, therefore, make the first beat *down*, the second to the *left*, the third to the *right*, and the fourth *up*.

28. Thus you see there are two kinds of even measure, two and four. Call the first *double*, and the last *quadruple measure*. The odd may be called *triple measure*.

29. The same notes may be divided into quadruple measure in other ways.

### Example No. 12.



## LESSON SECOND.

1. Now you must learn how to make sounds compare one with another in regard to high and low, or pitch.

2. As in the length, so in the pitch of sounds, we consider one as a fundamental or principal sound, and make all the others in relation to it.

3. Call the first sound *fa*, [do] and make it to imitate the pitch of the sound which I make.

Let the teacher make a sound about the pitch of G, or A, and require the pupils to imitate it several times. The teacher may use the names included in the brackets [ ] if he prefers them.

4. The sound next higher than this is called *sol*, [re] imitate my voice.

5. The next degree of pitch is called *la*, [mi] make it exactly as I do.

6. The next is called *ma*, [fa] sing it as I do.

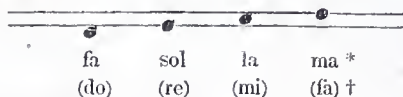
7. Now sing them with me in succession from the lowest to the highest—*fa, sol, la, ma*, [do, re, mi, fa.]

8. Now you must learn the marks or signs for these sounds. How do the sounds differ? Ans. They are made one above another.

9. Then the simplest way to make signs for them is to make marks one above another. This is the way: the *heads* of the notes are placed one above another; and to show more clearly the distinctions of pitch, lines are drawn to make degrees, and the different degrees of pitch are represented on, and between the lines.

Let the teacher write them down, and the names underneath the notes.

### Example No. 13.



10. A succession of sounds, one higher than another, is called a *scale*. This is an ascending scale of four degrees.

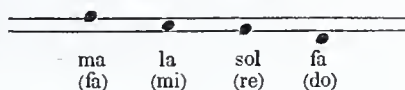
\* Pronounced—*fah, sole, lah, mah.*

† Pronounced—*doc, rac, mee, fah.*



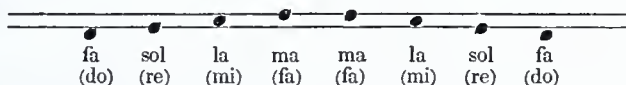
11. Sing the same sounds in a descending order, thus :

*Example No. 14.*



12. This is a descending scale of four degrees. Sing the ascending and descending scale over and over until you get the degrees fixed in the mind.

*Example No. 15.*



13. This scale of four sounds is called a *tetrachord*.

Write down the following example of length and accent, and practice it.

*Example No. 16.*



14. Now we will see how the length, accent, and pitch of sounds are connected together.

Let the following example be sung with the names first, and then with the words written over and under it.

*Example No. 17.*



1. Now let us sing, Praise to our King,
2. Shout his dear name, His love pro - - claim,
3. In God re - - - - - joyce, With heart and voice.

In the third line of words, the accent of the words and music does not correspond. When this is the case, let the accent be made according to the words.

15. Write the following example, and practice it a few times.

*Example No. 18.*



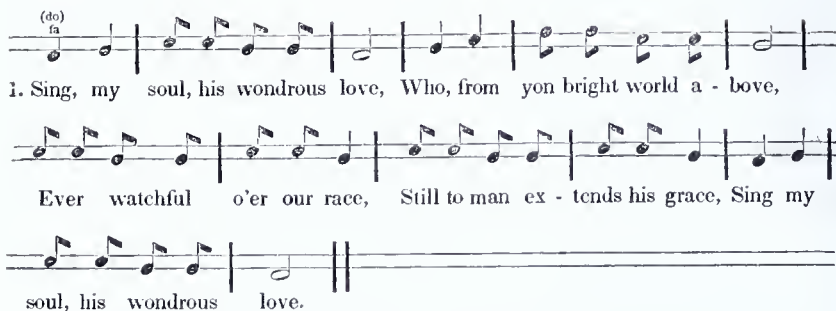
16. Now I will write a tune, using only such measures as are contained in the last example, and only such degrees of pitch as are contained in the tetrachord.

Let this, and all the following tunes, be practised by using the names of the notes (*fa, sol, la, &c.*, or *do, re, mi,*) until the music is learned; after which, the hymns may be sung. The name of the first note is given—from that the names of all the others may be known.

## Example No. 19.

## WONDROUS LOVE.

HYMN 1.—7's.



2. Heaven and earth by him were made,  
All is by his sceptre swayed;  
What are we that he should show  
So much love to us below!  
Sing, my soul, his wondrous love.

3. God, thus merciful and good,  
Bought us with a Saviour's blood;

And, to make our safety sure,  
Guides us by his Spirit pure—  
Sing, my soul, his wondrous love.

4. Sing, my soul, adore his name,  
Let his glory be thy theme;  
Praise him till he calls thee home,  
Trust his love for all to come,  
Praise, O praise the God of love.

17. A curve line with a dot is a sign for prolonging sounds—thus:  It is called a *hold*.

18. A curve line is a sign for connecting or uniting sounds—thus:  It is called a *slur*. Sing the following example of skips:



The eighths and sixteenths, when they are to be sung to a syllable, are *grouped*.

## Example No. 20.

## CANTERBURY.

HYMN 2. C. M.

Ravenscroft.



2. In tender infancy, his care  
Preserv'd our lives from harm;  
And now he keeps us from the snare  
Of Sin's deceitful charm.

3. He gives us friends, who seek our good,  
And strive to make us wise;

His bounteous hand provides our food,  
And all our wants supplies.

4. With grateful praise we will proclaim  
The mercies of our God:  
And tell of all his wondrous fame,  
Who bought us with his blood.

## LESSON THIRD.

1. We will now add another tetrachord to our *scale*. Sing the tetrachord that you have already learned, commencing it in a low pitch. The next degree is called *ro*, (sol)—the next *na*, (la)—the next *mi*, (si)—and the next *fa*, (do.) Observe the sounds that I make, and imitate me.

2. To make more signs for these sounds, we must have more lines.

## Example No. 21.



3. Here we have two tetrachords, or a scale of eight degrees. This scale includes all the natural relations of pitch that are used in singing; and may be called the natural scale of the voice. If we go higher or lower, we repeat the same relations. Indeed, in this scale the two *fa*'s, (do's) are repetitions one of another; so that we have in reality only seven primary sounds in the natural scale of the voice.

4. Now, in ascending or descending this scale by the regular degrees, we pass over an interval or space in going from one degree to another, as we do in ascending or descending a ladder from one step to another.

5. These intervals or spaces between the degrees, are not all the same: some are only about half as great as the others. The words *tone*, and *semitone* or *half-tone*, are therefore used to express them.

6. From *fa* to *sol*, is the interval of a *tone*; from *sol* to *la*, a *tone*; from *la* to *ma*, a *semitone*; from *ma* to *ro*, a *tone*; from *ro* to *na*, a *tone*; from *na* to *mi*, a *tone*; and from *mi* to *fa*, a *semitone*.

(7. From *do* to *re*, is the interval of a *tone*; from *re* to *mi*, a *tone*; from *mi* to *fa*, a *semitone*; from *fa* to *sol*, a *tone*; from *sol* to *la*, a *tone*; from *la* to *si*, a *tone*; and from *si* to *do*, a *semitone*.)

These tetrachords, as they form a scale of eight degrees, may properly be called an *Octochord*.

## Example No. 22.

## OCTOCHORD.



## Example No. 23.

## HYMN 3. L. M.



1. Now I a - wake to see the light! God hath preserv'd me thro' the night:  
He gives me life, and health, and joy; His praise shall all my pow'rs em - ploy.

*Example No. 24.*

2. Be - hold! the sun in splendor bright, Dispers the darkness of the night;  
So let the light of truth di - vine, Upon our souls with pow - er shine.

*Example No. 25.*

3. Tho' glorious sun that makes the day, And heav'n and earth shall pass a-way;  
But every word of God is sure, And shall for e - ver firm endure.

*Example No. 26.*

SWARTZ.

HYMN 4. L. M.



1. Al - migh - ty Parent of our race, A youth - ful train be -



fore thee bend, With hearts in - clin'd to seek thy face, And hail thee



as their gra - cious friend.

- |  |   |
|--|---|
| <p>2. Direct us early in thy way,<br/>Lest folly's paths our feet entice;<br/>And check our wand'rings when we stray,<br/>To save us from the snares of vice.</p> <p>3. Deep in our breasts implant thy fear,<br/>That sin may have no room to grow;<br/>But faith, and hope, and love sincere,<br/>May spring, and plenteous fruits bestow.</p> | <p>4. Still may we keep thy word in sight,<br/>By Christ to feeble man supplied;<br/>In sorrow's shade, make it our light,<br/>In duty's course, our law and guide.</p> <p>5. As long as thou our lives dost spare,<br/>Let all their pow'rs to thee be giv'n;<br/>And let us each our souls prepare<br/>For death, for judgment, and for heav'n.</p> |
|--|---|

## LESSON FOURTH.

1. The first, third, fifth, and eighth notes of the octochord, or *fa, la, ro, fa*, (do, mi, sol, do,) are called the common chord. They should be made very familiar by practice.







*Example No. 27.*

## COMMON CHORD.



2. A dot set at the right hand of a note, shows that the sound is to be half as long again as the note without a dot.

a dotted whole note

Thus,  is to be sounded as long as a whole and a half note  and a  like  and a  like  &c.

The following is a tune which contains no other sounds than the common chord.

Example No. 28.

STRATFORD.

HYMN 5. C. M.



1. Love God with all your soul and strength, With all your heart and mind.



And love your neighbor as yourself; Be faithful, just, and kind.

2. Do unto others as you would  
That they should do to you;

Whate'er is honest, just, and good,  
With all your might pursue.

3. The notes under this mark \* are *choosing notes*; either may be sung.

4. What you have before sung, is in the natural scale of the voice; but sometimes we have to vary these sounds, either *higher* or *lower*, in an artificial manner. We sometimes have to raise the sound of *ma*, (*fa*) half a tone, or we have to lower a sound half a tone, which will change the order of the intervals.

5. There are signs to tell us when to make these artificial sounds, which you must now learn.

6. When we are to raise a note half a tone, this sign ( # ) is placed before it: it is called a

SHARP.

#

7. When we are to lower a sound, this sign ( ♭ ) is placed before the note: it is called a

FLAT.

♭

8. When a note is sharpened or flattened, and is to be made natural, this sign ( ♮ ) is placed before it: it is called a

NATURAL.

♮

9. The artificial sounds should be called by different names. The way to name them, is to take the first letter of the name for the natural sound, and for a sharp, add to it *ee*; and for a flat, add to it *ay*. Thus, *fa*



sharp is call *fee*—*sol* sharp is called *see*—*ma* sharp is called *mee*, &c.; and *mi* flat is called *may*—*na* flat is called *nay*—*ro* flat is called *ray*, &c.

### Example No. 29.

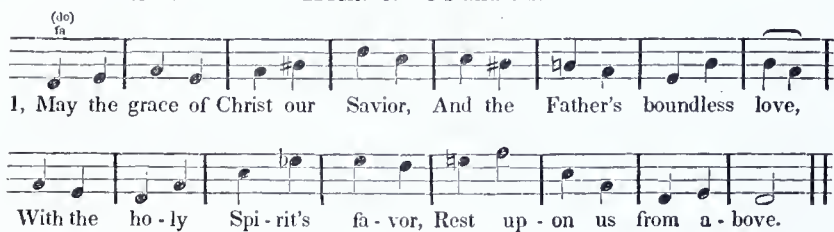
#### SEMITONIC SCALE.



### Example No. 30.

#### NORWALK.

#### HYMN 6.—8's and 7's.



2. Thus may we abide in union  
With each other and the Lord; | And possess in sweet communion,  
Joys which earth cannot afford.

10. The natural scale of the voice is called a *diatonic scale*, which means a scale of tones.

11. The artificial scale of the voice is called a *semitonic scale*, which means a scale of semitones.

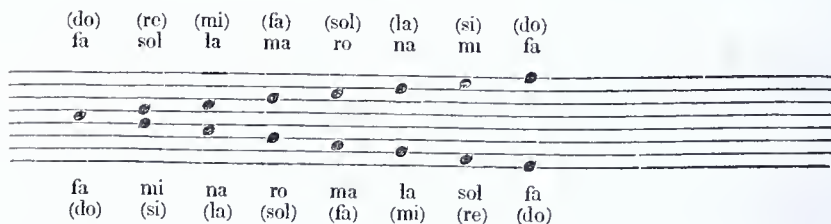
## LESSON FIFTH.

1. Now we will extend the scale downwards. To make a tetrachord below, we must begin with *fa*, (do) which already belongs to the first tetrachord that we sung. It stands in common with both tetrachords, and connects them together.

2. When we descend below the first *fa*, (do) we must repeat the same names that we use in descending from the highest note that we have sung.

Let the teacher write the tetrachords that have been sung, and then add two other tetrachords below them.

### Example No. 31.



Let these two octochords be practised, and then the following tune:

## Example No. 32.

EVARTS.

HYMN 7. S. M.



1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise;



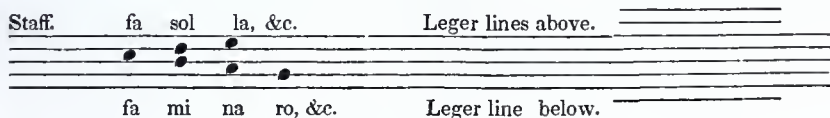
Let the Redeemer's name be sung, Thro' ev'ry land, by ev' - ry tongue.

2. Eternal are thy mercies Lord;  
Eternal truth attends thy word;Thy praise shall sound from shore to shore,  
Till suns shall set to rise no more.

3. A tune seldom extends so high and low as to require so many lines as we used in the last example; and even if it should, it would not be necessary to make so many lines to reach across the page, for short ones might be used as they are wanted.

4. Only five lines are, therefore, drawn across the page for all tunes. The lines and spaces are called a *Staff*. Take off the lowest one, and the highest two, from the last example, and it will leave the staff, and show the manner in which the scale is written upon it.

## Example No. 33.

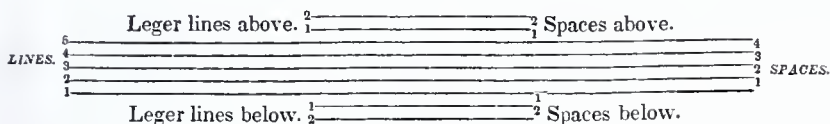


5. The lines and spaces of the staff are numbered by counting them upwards from the lowest. The lowest line is called the first line, and the lowest space the first space, &c.

6. The leger lines and spaces are counted each way from the staff. See the example.

## Example No. 34.

## LINES AND SPACES NUMBERED.



7. The degrees of the staff are named by the first seven letters of the alphabet, viz. A, B, C, D, E, F, and G. The order in which the letters are applied to the staff, is known by a sign called a *clef*, which denotes a particular letter.

8. This sign is called the *G clef*, because it shows that the degree it stands upon is to be called G.

## G CLEF.

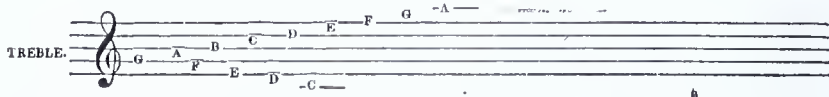


9. Although it reaches across all the lines, yet the line which it crosses four times, is the one to which it belongs. It means the same as to place the letter G on the line.

10. The seven letters are to be repeated over and over, applying them to the lines and spaces ascending from the *clef* in the order that the alphabet is read. From the *clef* downwards, the letters must be read backwards.

## Example No. 35.

## LETTERS ON THE TREBLE STAFF.



11. Let the following be committed to memory, and repeated from the bottom upwards, that is from C :

## TREBLE.

- A—First leger line above.
- G—First space above.
- F—Fifth line.
- E—Fourth space.
- D—Fourth line.
- C—Third space.
- B—Third line.
- A—Second space.
- G—Second line.
- F—First space.
- E—First line.
- D—First space below.
- C—First leger line below.

12. This *G clef* is used in the music that is written for females or children, which part in music is called *Treble*.

13. There is another *clef* which is used in music written for men, which is called the *F clef*. It usually stands on the fourth line. Then the letters stand in the following order. This part in Music is called *Base*.

## F CLEF.



## Example No. 36.

## LETTERS ON THE BASE STAFF.



14. The letters on the *base* staff should be repeated in the following manner, commencing with G :

## BASE.

- C—First leger line above.  
 B—First space above.  
 A—Fifth line.  
 G—Fourth space.  
 F—Fourth line.  
 E—Third space.  
 D—Third line.  
 C—Second space.  
 B—Second line.  
 A—First space.  
 G—First line.

15. When we wish to tell you what line or space to call *fa*, (do) we tell you the letter.

16. And if you can know what line or space to consider *fa*, (do) you can easily tell the name of every other degree of the staff, and thus be able to give the right pitch to the notes.

17. In some tunes one line or space is to be called *fa*, (do) and in others another line or space is to be called *fa*, (do) and thus it is changed from one degree to another.

18. The signs used to tell what line or space to call *fa*, (do) are the sharps and flats placed on the staff at the beginning of the tune. They are called the *signature*, or sign of the key note.

19. When there is one sharp, we say the signature is one sharp; when there are two, we say the signature is two sharps, &c.: and in like manner we say of the flats.

20. When there are no sharps or flats at the beginning of the tune, we say that the signature is natural.

21. When the signature is natural, *fa* (do) is to be always considered upon the degree of the staff which is called C. It is the third space of the treble staff, and the second space of the base staff. See examples below.

## Example No. 37.

TREBLE.

SIGNATURE NATURAL.

(do) (re) (mi) (fa)  
 fa sol la ma

fa mi na ro ma la sol fa fa la ro fa  
 (do) (si) (la) (sol) (fa) (mi) (re) (do) (do) (mi) (sol) (do)

## Example No. 38.

BASE.

SIGNATURE NATURAL.

(do) (re) (mi) (fa) (sol) (la) (si) (do)  
 fa sol la ma ro na mi fa

fa mi na ro fa la ro fa  
 (do) (si) (la) (sol) (do) (mi) (sol) (do)

C

22. When two or more parts are to be sung together, the staves are connected by a *Brace*.

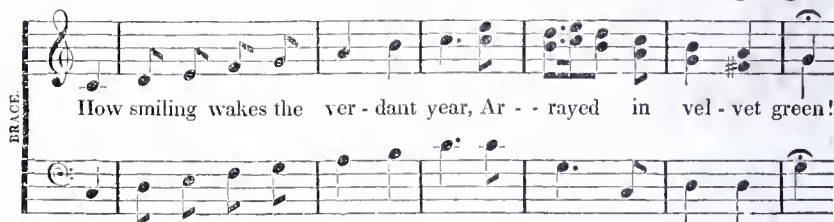
23. The staves that are connected by the brace, are called the *Score*.

*Example No. 39.*

TRUMBULL.

HYMN 8. C. M.

*Spring.*



2. And hark! from yon deep shady grove  
The feather'd warbler breaks;  
And into notes of joy and love  
The solitude awakes!

*Soft.*

3. And shall the first below'd of heaven  
Be silent as they sing!

Shall man to whom the lyre is given,  
Not wake one grateful string?

*Loud.*

4. O let us join the cheerful lay  
That gives our Maker praise;  
And now in louder notes than they  
Our hearts and voices raise.

HYMN 9. C. M.

*Spring.*

1. When brighter suns and milder skies  
Proclaim the opening year,  
What various sounds of joy arise!  
What prospects bright appear!

2. Earth and her thousand voices give  
Their thousand notes of praise;  
And all, that by his mercy live,  
To God their offering raise.

3. The streams, all beautiful and bright,  
Reflect the morning sky;

And there, with music in his flight,  
The wild bird soars on high.

4. Thus, like the morning, calm and clear,  
That saw the Savior rise,  
The spring of heaven's eternal year  
Shall dawn on earth and skies.

5. No winter there, no shades of night,  
Profane those mansions blest;  
Where, in the happy fields of light,  
The weary are at rest.

HYMN 10. C. M.

*Creation.*

1. My heavenly Father! all I see  
Around me and above,  
Sends forth a hymn of praise to thee,  
And speaks thy boundless love.

2. The clear blue sky is full of thee,  
The woods so dark and lone;  
The soft south-wind, the sounding sea,  
Worship the holy One.

3. The humming of the insect throng,  
The prattling, sparkling rill,  
The birds with their melodious song,  
Repeat thy praises still.

4. And thou dost hear them every one—  
Thou also hearest me;  
I know that I am not alone,  
When I but think of thee.



## LESSON SIXTH.

1. In the following example there are three parts written in a score. The part written on the upper staff, is the *air* or *first melody* of the tune. It is called the *treble*, which means the highest voice part. It is for the highest voices of females to sing.

2. The part written on the middle staff, is the *second melody*, and is designed to accompany the air. It is called the *second treble*. It is set for the voices of boys, or the low voices of females.

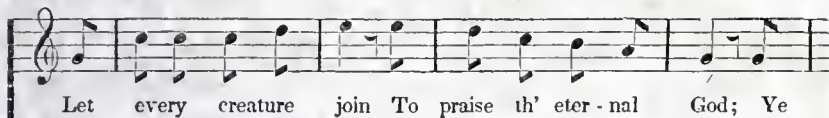
3. The part written on the lowest staff, is called *base*. It is designed for the voices of men.

*Example No. 40.—Signature Natural.*

ELIOT.

HYMN 11. S. M.

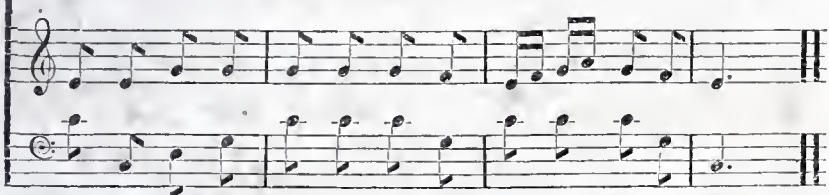
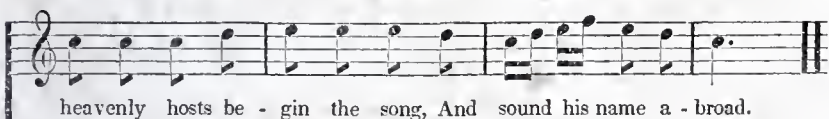
Air—for Girls—fa (do) is on C, third space.



2d. Treble—for Boys—fa (do) is on C, third space.



Base—for men—fa (do) is on C, second space.



2. Thou sun with golden beams,  
And moon with paler rays,  
Ye starry lights, ye twinkling flames,  
Shine to your Maker's praise.

3. He built those worlds above,  
And fix'd their wondrous frame;  
At his command they stand or move,  
And ever speak his name.

4. Ye vapors when ye rise,  
Or fall in rain or snow:  
Ye thunders murmuring round the skies,  
His power and glory show.

5. By all his works above,  
His honors be express'd;  
But those that taste his saving love,  
Should sing his praises best.

4. As there are signs to show when and how long to make sounds, so there are signs to show when and how long to keep silent.

5. The signs for silence are called *rests*. Each note has a corresponding rest, which takes its name from the note.

6. The rest, which corresponds with the whole note, is a hyphen placed under a line; it is called a

### WHOLE REST.



7. The half rest is placed above the line.

### HALF REST.



8. The quarter rest is a hook turned to the right.

### QUARTER REST.



9. An eighth rest is a hook turned to the left.

### EIGHTH REST.



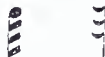
10. The sixteenth rest has two hooks.

### SIXTEENTH REST.



11. There is also a thirty-second note, and rest. They have three hooks.

### THIRTY-SECOND NOTE AND REST.



12. Practice the following examples.

### Example No. 41.



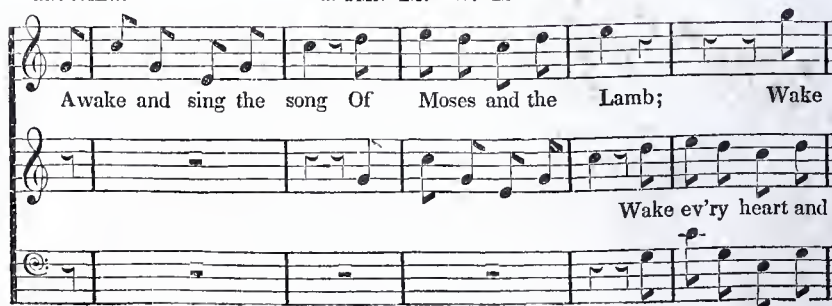
### Example No. 42.



### Example No. 43.

HOOKER.

HYMN 12. S. M.



every heart and every tongue, To praise the Savior's name.

ev' - - - ry tongue, To praise the Savior's name.

2. O praise his dying love,  
Adore his rising power;  
Sing how he intercedes above,  
For those whose sins he bore.

3. Sing on your heavenly way,  
Ye ransom'd sinners sing;

Sing on, rejoicing every day,  
In Christ th' eternal King.

4. We soon shall hear him say,  
"Ye blessed children come!"  
He soon will call us hence away,  
And take his wand'ers home.

## LESSON SEVENTH.

1. As you have been singing, with the signature natural, and *fa* (do) on C, the lines and spaces have held a peculiar relation to each other in regard to their pitch.

2. If you name any other degree of the staff *fa*, (do) and sing from it according to the natural scale of the voice, the relations between the lines and spaces will be changed. Let us see first how the lines and spaces are related to each other with the signature natural.

3. In this signature, when *fa* (do) is on C, third space, what is the interval between that degree and the fourth line? Ans. A tone.

4. What is the interval from the fourth line to the fourth space? Ans. A tone.

5. What is the interval from the fourth space to the fifth line? Ans. A semitone.

6. From the fifth line to the first space above? Ans. A tone.

7. In descending from *fa*, (do) what is the interval from the third space to the third line? Ans. A semitone.

8. From the third line to the second space? Ans. A tone.

9. From the second space to the second line? Ans. A tone.

10. Now we will call the second line *fa*, (do) and sing the scale from thence, and see if some of the lines and spaces will not be changed.

11. In this case, what will be the interval from the second line to the second space? Ans. A tone.

12. From the second space to the third line? Ans. A tone.

13. From the third line to the third space? Ans. A semitone.

14. From the third space to the fourth line? Ans. A tone.

15. From the fourth line to the fourth space? Ans. A tone.

16. From the fourth space to the fifth line? Ans. A tone.

17. Was it a tone from the fourth space to the fifth line, when we called the third space *fa* (do)? Ans. No.

18. Do we give the fifth line the same pitch now that we did then? Ans. No.

19. How does the fifth line differ in its pitch from what it was then?

Ans. It is higher.

20. Do we involuntarily make it so in consequence of beginning on G, to sing the natural scale of the voice? Ans. We do.

21. Is there any sign used for a raised sound? Ans. Yes.

22. What is it called? Ans. A sharp.

23. Now if we sing the degrees of the staff, calling the second line *fa*, (do) and a person is to play upon an instrument just as we sing, and he plays by the letters upon his instrument, and the letters of the staff—or by the degrees of his instrument and the degrees of the staff—what would you do to the degree of the staff called F, or the fifth line, to direct the player to play it as we sing it—that is, to raise it half a tone? Ans. Put a sharp upon it.

24. That is right; and, as the lines and spaces themselves show the pitch of the sounds, the notes being nothing but marks put upon them to show which to sing, that line is to be considered as raised; and then every note that may stand upon it will be considered as raised. The sharp is, therefore, placed at the beginning of the staff.

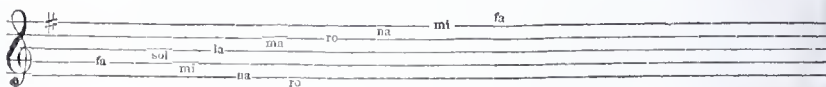
25. This sharp intimates to the player that he must play the degree called F, a half a tone sharp. It also intimates to the singer, that the principal note, or *fa*, (do) is to be considered on G, because there could be no other letter than G taken as *fa*, (do) that would require F to be raised to correspond with the scale of the voice.

26. The sharp, therefore, when placed at the beginning of the staff, is called the *signature* or sign of the place of *fa* (do.)

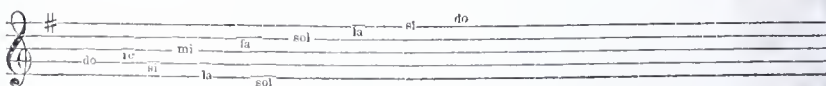
Let the teacher draw the staff, put the clef and signature upon it, and then proceed with the questions that follow:

### Example No. 44.

#### SIGNATURE, ONE SHARP.



Or this:



27. What is the signature? Ans. One sharp, or F sharp.

28. When the signature is F sharp, what degree of the staff is to be called *fa* (do)? Ans. G.

29. What degree of the staff is called G? Ans. The second line.

30. How do you know? Ans. By the clef.

31. What other degree is called G? Ans. The first space above.

32. Why do you think that *fa* (do) is on G, when the signature is F sharp? Ans. Because that no other letter than G as *fa*, (do) would produce F sharp according to the natural scale.

33. When the second line is *fa*, (do) what is the second space? Ans. *sol* (re.)

34. The third line? Third space?

Let the teacher proceed in this manner with all the degrees of the staff, and write the names down as the learners answer, as at example No. 44. Then begin at *fa*, (do), and sing the names up and down; also, skip about on the staff, and practice the more difficult intervals. After this they may sing the following tune:



## Example No. 45.

NEWELL.

HYMN 13. L. M.—Parting.

1. In this dark world of sin and pain, We only meet to part a - gain; But

when we reach the heav'nly shore, We then shall meet to part no more; The

hope that we shall see that day, Should chase our pre - sent griefs a - way. When

these few years of pain are past, We'll meet around the throne at last.

2. Then let us here improve the hours,  
 Improve them to our Savior's praise;  
 To him with zeal devote our powers,  
 And run with joy in wisdom's ways.  
 Let all our meetings here be made  
 Subservient to each other's good;  
 For worldly joys must quickly fade,  
 Nor can they yield substantial good.

3 And when we're parted far away,  
 From those whose names are ever dear,  
 We'll call to mind the joyful day,  
 When Christ the Savior will appear.  
 When all his saints shall meet again,  
 To part no more thro' endless days,  
 But in his blissful sight remain,  
 And sing his everlasting praise.



## LESSON EIGHTH.

1. We will now change the place of *fa* (do) to D.  
 2. What degrees are called D? Ans. The first space below and the fourth line.

3. In calling the first space below the staff *fa*, (do) and singing an octo-chord from that to the fourth line, what degrees of the staff will be changed from the pitch that they had when *fa* (do) was on C; and how will they be changed?

Let the teacher take the same method of illustration as in the last lesson, and the answer will be thus:

Ans. The degrees called F and C, will be raised each a semitone.

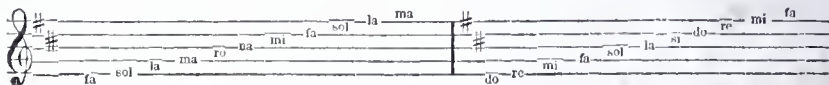
4. What then should the signature be?

5. If the signature is two sharps, (F and C) on what letter would you conclude *fa* (do) to belong? Ans. D. Why?

Let the teacher inquire the names of the other lines and spaces when D is called *fa*, (do) and write them down as they answer, thus:

## Example No. 46.

SIGNATURE, TWO SHARPS.



## Example No. 47.

SABBATH SCHOOL. (Ch.) HYMN 14. L. M.

1. I love to join the joy-ful play; To sport be-side the  
 shady pool, To watch my kite soar far away, But more I love the Sabbath school

2. For there I meet my teacher's smile,  
 And read and learn the holy book;  
 And oh, my heart doth feel the while,  
 That God is pleas'd on us to look!

3. And when we bend the knee in prayer,  
 And hymns to our Redeemer raise,

It seems to me that God is there,  
 To hear us pray and sing his praise.

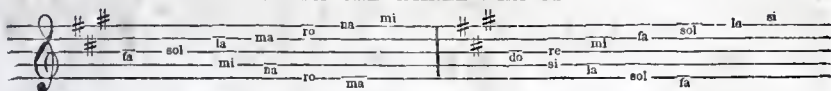
4. While others slight this holy day,  
 And shun the gospel's joyful sound,  
 Oh, may I cleave to wisdom's way,  
 And ever in my class be found!

## LESSON NINTH.

1. When the signature is F, C, and G sharp, or three sharps, *fa* (do) is to be considered on A, second space.

## Example No. 48.

## SIGNATURE THREE SHARPS.



## Example No. 49.

WESLEY.

HYMN 15.—11's.

*Praise to the Savior.*

1 Come children of Zion and help us to sing Loud anthems of

praise to our Savior and King; Whose life once was given our

souls to redeem, And bring us to heaven to reign there with him.

2. In regions of darkness, and sorrow, and  
pains,  
We all lay in ruin, in prison, and chains;  
But Jesus has bought us with his precious  
blood,  
The ransom provided to bring us to God.

3. O come to the Savior, and take up the  
cross,  
Seek treasure in heaven, count all else but  
loss;

His mercy invites us, then let us comply,  
O why should we linger when he is so  
nigh.

4. We'll fear not the dangers that lie in our  
way,  
His arm will protect us by night and by  
day;  
All this we must suffer, and patiently bear,  
Till Jesus shall take us where sufferings  
are o'er.

## Example No. 50.

MOORE.

HYMN 16. C. M.

*Death of a Christian.*

Be - hold the western evening light! It melts in deep'ning gloom; So

calmly Christians sink a - way, De - scend - ing to the tomb. The

winds breathe low, the with'ring leaf Scarce whispers from the tree; So

gently flows the part - ing breath, When good men cease to be.

2. How beautiful on all the hills  
 The crimson light is shed!  
 'Tis like the peace the Christian gives  
 To mourners round his bed.  
 How mildly on the wand'ring cloud  
 The sunset beam is cast!  
 'Tis like the mem'ry left behind  
 When lov'd ones breathe their last.

3. And now above the dews of night,  
 The yellow star appears;  
 So faith springs in the breast of those  
 Whose eyes are bathed in tears.  
 But soon the morning's happier light,  
 Its glory shall restore;  
 And eyelids that are sealed in death,  
 Shall wake to close no more.

\* These dots are a sign for repeating.

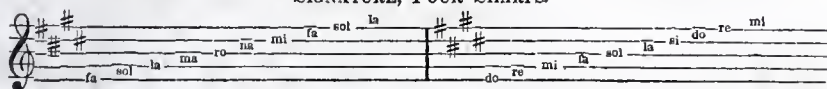


## LESSON TENTH.

1. When the signature is F, C, G and D sharp, or four sharps, *fa* (do) is given to E, first line.

*Example No. 51.*

SIGNATURE, FOUR SHARPS.

*Example No. 52.*

HYMN 17.—11's.

KEDRON.

Thou sweet gliding Kedron, by thy silver stream, Our Savior would linger in

moonlight's soft beam; And by thy bright waters till midnight would

stay, And lose in thy murmurs the toils of the day.

2. How damp were the vapors that fell on his head;  
How hard was his pillow, how humble his bed;  
The angels beholding, amaz'd at the sight,  
Attended their Master with solemn delight.

3. O garden of Olive, thou dear honor'd spot,  
The fame of thy wonders shall ne'er be forgot;

The theme most transporting to seraphs above,  
The triumph of sorrow, the triumph of love.

4. Come saints and adore him, come bow at his feet;  
O give him the glory, the praise that is meet;  
Let joyful hosannas unceasing arise,  
And join the full chorus that gladdens the skies.

## LESSON ELEVENTH.

1. If we commence with *fa* (do) on F, we shall sing B a half tone flat therefore, when the signature is B flat, or one flat, *fa* (do) is on F.

*Example No. 53.*

SIGNATURE, ONE FLAT.

*Example No. 54.*

MARTYN.

HYMN 18. S. M.—*Gospel Tidings.*

1. How beautiful are their feet, Who stand on Zion's hill; Who bring salvation



on their tongues, And words of peace reveal. How charming is their voice, How



sweet their tidings are! "Zion, behold thy Savior King, He reigns and triumphs here."



2. How happy are our ears,  
That hear this joyful sound,  
Which kings and prophets waited for,  
And sought, but never found.  
How blessed are our eyes,  
That see this heavenly light!  
The saints of old desired it long,  
But died without the sight.

3. The watchmen join their voice,  
And tuneful notes employ;  
Jerusalem breaks forth in songs,  
And deserts learn the joy.  
The Lord makes bare his arm,  
Through all the earth abroad!  
Let every nation now behold  
Their Savior, and their God.



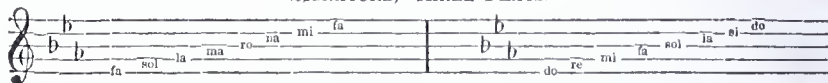


## LESSON THIRTEENTH.

1. If we commence with *fa*, (do) on E flat, we shall also sing B and A flat; therefore, when the signature is B, E, and A flat, *fa* (do) is on E.

## Example No. 57.

SIGNATURE, THREE FLATS.



## Example No. 58.

MARY AT THE SEPULCHRE.—HYMN 20.—11's.

1. How sweet in the morn-ing of faith to re-pair To the garden where Mary de-paid her sad tribute of  
And to sit by the tomb where she breath'd her fond prayer, And

2. O Saviour! as oft as our footsteps we bend, In pen-i-tent sadness to  
On the wings of thy greatness in pi-ty de-scend, Be ready to comfort, and

light-ed to rove; } To see the bright beam which dis-pers-es her  
sor-row and love; }

weep at thy grave, } We shrink not from scenes of de-ser-tion and  
migh-ty to save; }

fear, As the stone is re-mov'd from the se-pul-chre door, And the  
woe, If but there we may meet with the Lord of our love; And con-

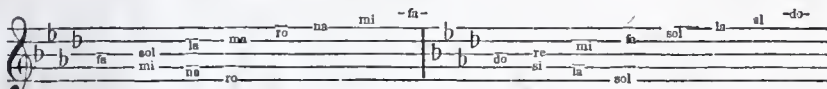
voice of the angel sa-lutes her glad ear, "The Lord he is ri-sen—a cap-tive no more."  
tent-ed, with Mary, to sor-row be-low, If, with her, we may all drink of true bliss a-bove.

## LESSON FOURTEENTH.

1. When we commence with *fa* (do) on A flat, we sing B, E and D, flat also. Therefore, when the signature is B, E, A and D, flat, or four flats, *fa* (do) is on A, second space.

*Example No. 59.*

SIGNATURE, FOUR FLATS.

*Example No. 60.*

MEDWAY.

HYMN 21. L. M.

*Penitence.*

2. Return, my wand'ring soul, return,  
And seek a Father's melting heart;  
His pitying eye thy griefs discern,  
His heavenly balm shall heal thy smart.

3. Return, my wand'ring-soul, return,  
Thy dying Savior bids thee live;  
Go, view his bleeding side, and learn  
How freely Jesus can forgive.

4. Return, my wand'ring soul, return,  
And wipe away the falling tear;  
'Tis God who says "no longer mourn,"  
'Tis mercy's voice invites thee near.

HYMN 22. L. M.

*Self-Examination.*

1. Now, for a while, aside I'll lay  
My childish trifles and my play;  
And call my thoughts, which rove abroad,  
To view myself, and view my God.

2. I am the creature of the Lord;  
He made me by his powerful word  
This body, in each curious part,  
Was wrought by his unfailing art.

3. From him my noble spirit came,  
My soul, a spark of heavenly flame;  
That soul by which my body lives,  
Which thinks, and hopes, and joys, and grieves.

4. To what should I then first attend,  
Or what esteem my noblest end?  
It surely must be this alone,  
That God, my Maker, may be known.

5. So known, that I may love him still.  
And form my actions by his will;  
That he may bless me while I live,  
And when I die, my soul receive.



## HYMN 23. L. M.

*Christian Friendship.*

1. How pleasing is the scene, how sweet,  
Where Christian souls in friendship join,  
Whose cares and joys, united, meet  
In bonds of charity divine!
2. Less fragrant was the ointment pour'd  
On Aaron's consecrated head,  
When balmy odours richly shower'd,  
All o'er his sacred vesture spread.
3. Not flow'ry Hermon e'er display'd,  
Impearl'd with dew, a fairer sight;  
Nor Sion's beauteous hills array'd  
In golden beams of morning light.
4. On these the Lord indulgent sheds  
His kindest gifts, a heav'nly store;  
With life immortal crowns their heads,  
When time's frail comforts charm no more.

## HYMN 24. L. M.

*Characters of Christ.*

1. The whole creation can afford  
But some faint shadows of my Lord;  
Nature to make his beauties known  
Must mingle colours not her own.
2. Is he a rock? how firm he proves!  
The rock of ages never moves;  
Yet the sweet streams that from him flow  
Attend us all the desert through.
3. Is he a sun? his beams are grace,  
His course is joy and righteousness;  
Nations rejoice, when he appears  
To chase their clouds and dry their tears.

## HYMN 25. L. M.

*Christ our Guide.*

1. Beset with snares on every hand,  
In life's uncertain path we stand;  
Savior divine! diffuse thy light,  
And guide our doubtful footsteps right.
2. Engage each weak and erring heart,  
Early to choose the better part;  
To yield the trifles of a day,  
For joys that never fade away.
3. Then should the wildest storms arise,  
And tempests mingle earth and skies:  
No fatal shipwreck shall we fear,  
But all our treasure with us bear.
4. If thou, our Savior, still art nigh,  
Cheerful we live, and peaceful die;  
Secure, when human comforts flee,  
To find ten thousand worlds in thee.

## HYMN 26. L. M.

*Worship.*

1. How sweet to leave the world awhile  
And seek the presence of our Lord!  
Dear Savior, on thy children smile,  
And come according to thy word.
2. From busy scenes we now retreat,  
That we may here converse with thee;  
Oh! Lord, behold us at thy feet;  
Let this the gate of heaven be.
3. Oh! let thy glory now appear,  
That we by faith may see thy face;  
And speak, that we thy voice may hear,  
And let thy presence fill this place.

## LESSON FIFTEENTH.

1. Thus far, in singing the scale, or in the tunes that you have sung *fa* (do) has been considered as the fundamental or principal note. It is the note on which the base has always ended, and generally the treble; and in all the tunes the parts all begin and end on some of the notes of the *common chord* of *fa* (do); that is, the common chord when *fa* (do) is considered the fundamental note.

2. This however is not always to be the case. The scale may be sung, and tunes may be made, in which other notes besides *fa* (do) shall be considered as fundamental; and the parts shall begin and end with another common chord than that found from *fa* (do.)

3. The scale may be sung by forming octochords from every one of the seven notes—as from *fa* (do) to *fa* (do)—and from *sol* (re) to *sol* (re)—and from *la* (mi) to *la* (mi), &c. The common chord may be formed from each of these octochords in a similar manner. From the fundamental note, take every other degree till you get three sounds, including the first, and then skip two degrees, taking the last note of the octochord. See the examples. The slurs show where the semitones occur.

# THE ART OF SINGING.

## Example No. 61.

Octochord from *fa* (do).

Common Chord from *fa* (do.)

fa sol la ma ro na mi fa      fa la ro fa  
(do) (re) (mi) (fa) (sol) (la) (si) (do)      (do) (mi) (sol) (do)

## Example No. 62.

Octochord from *sol* (re.)

Common Chord from *sol* (re.)

sol la ma ro na mi fa sol      sol ma na sol  
(re) (mi) (fa) (sol) (la) (si) (do) (re)      (re) (fa) (la) (re)

## Example No. 63.

Octochord from *la* (mi.)

Common Chord from *la* (mi.)

la ma ro na mi fa sol la      la ro mi la  
(mi) (fa) (sol) (la) (si) (do) (re) (mi)      (mi) (sol) (si) (mi)

## Example No. 64.

Octochord from *ma* (fa.)

Common Chord from *ma* (fa.)

ma ro na mi fa sol la ma      ma na fa ma  
(fa) (sol) (la) (si) (do) (re) (mi) (fa)      (fa) (la) (do) (fa)

## Example No. 65.

Octochord from *ro* (sol.)

Common Chord from *ro* (sol.)

ro na mi fa sol la ma ro      ro mi sol ro  
(sol) (la) (si) (do) (re) (mi) (fa) (sol)      (sol) (si) (re) (sol)

## Example No. 66.

Octochord from *na* (la.)

Common Chord from *na* (la.)

na mi fa sol la ma ro na      na fa la na  
(la) (si) (do) (re) (mi) (fa) (sol) (la)      (la) (do) (mi) (la)

## Example No. 67.

Octochord from *mi* (si.)

Common Chord from *mi* (si.)

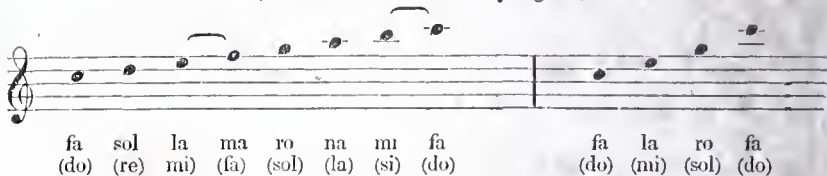
mi fa sol la ma ro na mi      mi sol ma mi  
(si) (do) (re) (mi) (fa) (sol) (la) (si)      (si) (re) (fa) (si)



## Example No. 68.

Octochord from *fa* (do) again.Common Chord of *fa* (do) again.

(The same as the first, only higher.)



These examples should all be practised ascending and descending. The pitch may be lowered for the last ones if necessary.

4. These octochords are in different forms or modes—that is, the semitones occur at different positions from the fundamental note. In one mode they are between the 3d and 4th, and 7th and 8th degrees, and in another between the 2d and 3d, and 6th and 7th, &c.

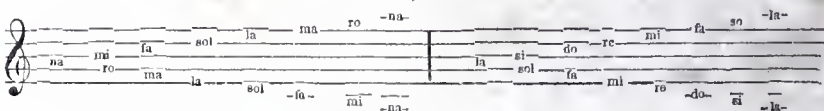
5. The different situations of the semitones in relation to the fundamental note, is what produces the different effects of these modes;—some are bold and cheerful, while others are pathetic and mournful.

6. Tunes might be made from the octochord in all these different modes, but only two modes are employed at present. One is that beginning with *fa*, (do) which is the most bold and animating in its character; and the other is the one beginning with *na*, (la) which is the most pathetic and mournful.

7. In the following tune, *na* (la) is considered the fundamental note.

## Example No. 69.

SIGNATURE, NATURAL.



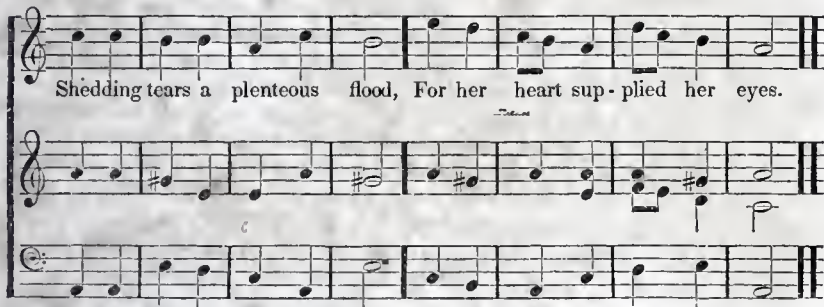
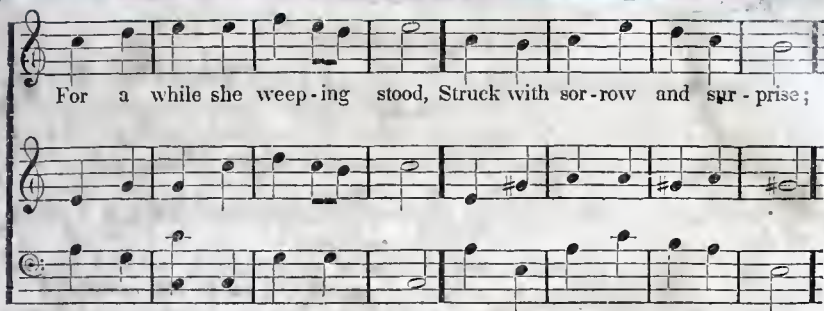
## Example No. 70.

JUDSON.

HYMN 22.—7's.

*Mary at the Sepulchre.*

1. Ma-ry to her Savior's tomb, Hasted at the ear-ly dawn;  
Spice she brought, and sweet perfume, But the Lord she lov'd had gone.



2. Jesus, who is always near,  
Though too often unperceiv'd,  
Came, his drooping child to cheer,  
Kindly asking why she griev'd.  
Though at first she knew him not;  
When he call'd her by her name,  
Then were all her griefs forgot,  
For she found he was the same.
3. Grief and sighing quickly fled,  
When she heard his welcome voice;  
Just before, she thought him dead,  
Now he bids her heart rejoice.  
What a change his word can make,  
'Turning darkness into day!  
You who weep for Jesus' sake,  
He will wipe your tears away.

#### HYMN 28.—7's.

##### *A Child's Prayer.*

1. Jesus, see a little child,  
Humbly at thy footstool stay;  
Thou who art so meek and mild,  
Stoop and teach me what to say.  
Though thou art so great and high,  
Thou dost view with smiling face,  
Little children when they cry,  
"Savior guide us by thy grace."
2. Show me what I ought to be,  
Make me every evil shun;  
Thee, in all things may I see,  
In thy holy footsteps run.  
Jesus, all my sins forgive;  
Make me lowly, pure in heart;  
For thy glory may I live,  
Then be with thee where thou art!

#### HYMN 29.—7's

1. Whither, but to thee, O Lord!  
Shall a little orphan go?  
Thou alone canst speak the word—  
Thou canst dry my tears of woe.  
Father! may my lips once more  
Whisper that beloved name?  
Helpless, guilty, friendless, poor,  
Let me thy protection claim.
2. O, my Father! may I tell  
All my wants and woes to thee  
Every want thou knowest well,  
Every woe thine eye can see.  
'Twas thy hand that took away  
Father, mother, from my sight;  
Him, that was my infant stay—  
Hear, that watch'd me day and night.
3. Yet I bless thee, for I know  
Thou hast wounded me in love;  
Wean'd my heart from things below,  
That it might aspire above.  
Here I tarry for awhile;  
Savior! keep me near thy side:  
Cheer my journey with thy smile;  
Be my Father, Friend, and Guide.

#### HYMN 30.—7's.

- Gently glides the stream of life,  
Oft along the flow'ry vale;  
'Tis an ever varying flood,  
Always rolling to its sea;  
Or impetuous down the cliff,  
Rushing roars when storms assail,  
Slow, or quick, or mild, or rude,  
Tending to eternity.

MANUAL FOR TEACHING  
LESSON SIXTEENTH.

1. You have thus far sung with nearly the same degree of loudness continually, without any variety, except the accent. But it adds greatly to the beauty of singing, to change occasionally from a middling into a loud or soft stress, &c., in different parts of a tune, or in the different verses of a hymn.

2. It is necessary, therefore, for you to learn the different degrees of stress, and the signs for them.

3. The varieties of stress, are considered as consisting of five regular gradations: the *middling*, the *loud*, the *very loud*, the *soft*, and *very soft*.

4. The *middling*, is that degree of stress, that we employ in ordinary singing.

5. The *very loud*, is the utmost extent of power that the voice is capable of employing.

6. The *loud*, should be an exact medium from *middling*, to *very loud*.

7. The *very soft*, should be so, that each one can only just hear himself to make the sound in correct pitch, and to articulate the word distinctly.

8. The *soft* should be an exact medium between *middling*, and *very soft*.

9. The first letters of these terms are used as the signs for denoting their respective degrees of stress, thus:

*Example No. 71.*

V. S.      S.      M.      L.      V. L.

Let this example be practised back and forth, dwelling on each sound about two seconds, until the gradations are properly made.

10. Now let us begin at v. s. and make the distinctions as small as possible, increasing every successive sound a very little, and make as many sounds as we can, till we arrive at v. L., and then stop.

11. This is called *increasing*, and when a strain is to be sung in this manner, *cres.* is put at the beginning, thus:

*Example No. 72.*

*Cres.*

•   •   •   •   •   •   •   •   •   •

12. Now invert this order and *diminish* from v. L. to v. s.

13. When a strain is to be sung in this manner, *dim.* is put at the beginning, thus:

*Example No. 73.*

*Dim.*

•   •   •   •   •   •   •   •   •   •

14. Sometimes all these degrees of stress are to be combined in one sound. When in an increasing form, the following sign is used, which is called an *increase*.

*Example No. 74.*

>  
o

15. When required in a diminishing form, the following sign is used which is called a *diminish*.

*Example No. 75.*

>  
o



16. The *increase* and *diminish*, are sometimes combined in one sound. Then the following sign is used, which is called a *swell*.

Example No. 76.



17. These signs are sometimes used over several notes, thus:

Example No. 77.



18. When no sign of stress is used over the music, the *middling* should be employed. The sign *m*, is not used except to restore it from loud or soft.

19. When any sign of stress is placed over the music at any place, it is to be observed until another occurs to contradict it.—For example, see Hymn 32.

## LESSON SEVENTEENTH.

The composer sometimes wishes to have certain notes sung in a very short and distinct manner, making great spaces between. This style of singing is called *staccato*. The signs used, are little points placed over or under the notes. They are called *staccato marks*. When they are placed over quarter notes, the notes are to be sung like eighths; making an eighth rest between. In like manner sing all staccato notes. See the following example:

Example No. 78.

As written.

As sung.



1. Sometimes small notes are written, which, if they were sung without diminishing from the length of the large notes near them, would occasion a loss of time. The small notes however, should be sung just as though they were large, and the large notes that they stand with, should be diminished in length to the same amount. See following example.

Example No. 79.

As written.

As sung.



2. When a small note precedes a pointed note, two thirds of the time of the pointed note is to be given to the small note. See example, No. 80.

Example No. 80.



An example of the use of small notes, may be seen in the tune called, "Mary at the Sepulchre," page 30.

3. A figure 3, when placed over or under three notes, shows that each note must be diminished one third of its ordinary length, thus:



## Example No. 81.

## ORPHAN'S HYMN. HYMN 31.—7's and 6's.

1. What though worldly friends may frown, Why should I de-ject-ed be?

Father, let thy love be known, Let me find my all in thee.

Never let my soul despair, God will hear the orphan's prayer;

Never let my soul des-pair, God will hear the orphan's prayer.

2. Sorrow's child I long have been,  
Often for unkindness mourn'd;  
Friendless, orphan, poor, and mean,  
By the proud and wealthy scorn'd;  
Still to God did I repair  
And he heard the orphan's prayer.

3. Earthly comforts fade and die,  
Sorrow oft our joys attend;  
But if we on God rely,  
He will prove our constant friend;  
Then on him I'll cast my care,  
He regards the orphan's prayer.



## Example No. 82.

POLLOCK.

HYMN 32.—8's and 7's.

Jesus gives us true re - pentance, By his spi - rit sent from heav'n,

Jesus whispers this sweet sentence, "Son, thy sins are all forgiv'n."

Faith he gives us to believe him, Grateful hearts his love to praise.

Want we wisdom? he must give it, Hearing ears, and see - - ing eyes

2. Jesus gives us pure affections,  
 Helps us do what he commands;  
 Makes us follow his directions,  
 Gives us willing feet and hands;  
 All our prayers, and all our praises,  
 We should offer in his name.  
 He who dictates them, is Jesus,  
 He who answers is the same.

3. Lamb of God, we fall before thee,  
 Humbly trusting in thy cross,  
 That alone be all our glory,  
 All things else we count but loss.  
 Thee we own a perfect Savior,  
 Endless source of joy and love;  
 Grant us, Lord, thy constant favor,  
 Till we reign with thee above

## LESSON EIGHTEENTH.

1. The figures usually set at the beginning of the staff are of no use whatever. They show no more than what can be seen without them: that is, the parts and number of parts of a whole note that are contained in a measure. For example,  $\frac{2}{4}$  show, that two fourth or quarter notes, are contained in a measure.

2. The following are examples of the different kinds of measure used in this book, and directions for singing and beating them. It must be remembered, that the first note in the measure is to be accented, whatever the measure may be.

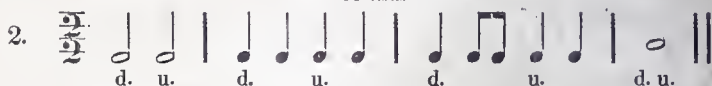
3. The measures may be divided into three classes—viz: *even*, *odd*, and *mixed* or *compound*.

*Example No. 83.*

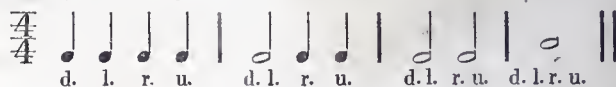
DOUBLE MEASURE.—Beat 1st *down*, and 2d *up*, in each measure.



Or thus:

*Example No. 84.*

QUADRUPLE MEASURE.—Beat 1st *down*; 2d, *horizontally to the left*; 3d, *horizontally to the right*; and 4th, *up*.

*Example No. 85.*

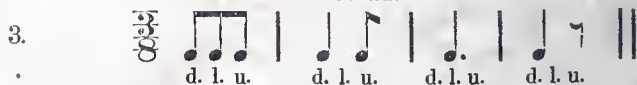
TRIPLE MEASURE.—Beat 1st *down*; 2d, *horizontally to the left*; and 3d, *up*.



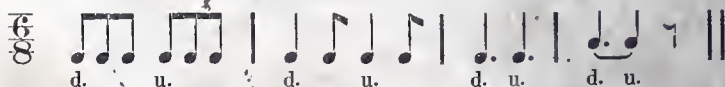
Or thus:



Or thus:

*Example No. 86.*

COMPOUND MEASURE.—Two beats: 1st, *down*; 2d, *up*.



This is called compound measure, because it is a mixture of odd and even. There is an odd number of notes to a beat, and an even number of beats to a measure.